

1Interviewee: David P. Scott

2Date: November 12, 2010

3Location: David: Scott's home on Apapane Street, Lihue, Kaua'i

4Interview Team: Carol Bain, Andy Bushnell, Rhea Palma

5Oral History Project 2010: Island Movers & Shakers of the 20<sup>th</sup> Century

6

71:00.6

8INTERVIEWER: Good morning, David:. How are you?

9DAVID: Good morning, Rhea.

10INTERVIEWER: Thank you for being here and joining Carol, Andy, and me.

11DAVID: Thank you, thank you.

12INTERVIEWER: I'd like to start with your name, please . . .

13DAVID: Present name?

14INTERVIEWER: Your present name, and I know you recently changed it.

15DAVID: I did. My present name is David: Pohaikealoha Scott. And the reason I changed it was  
16very recent, it never occurred to me, actually, was that I was out in the backyard here watering  
17one day. Oh, it was about 10 o' clock, and before I was going to fix my mom some lunch, and I  
18thought, you know, a thought came into my mind. Ever since, about since I was six years old,  
19my mom raised me, took care of me, and so I went in, we had lunch, and I said, You know,  
20Mom, I'm going to change my last name. And she said, to Scott? And I said, yes! And I said  
21because it's going to be in your honor. It's her maiden name. It's her maiden name, and the  
22Pohaikealoha came from a very good friend of mine, and I was working for Uncle Tony  
23[Kunimura], and she brought me this sign. It said, David: Pohaikealoha Penhallow. And that  
24was Lovey Apana. And so I've always liked the name. So since I'm going to change my name,  
25I changed it to David: Pohaikealoha Scott. And Pohaikealoha means "embracing love, circling  
26love." So, I liked it. So that's the reason.

27INTERVIEWER: So, when and where were you born and raised?

28DAVID I was born on Oahu, February 23, 1933. Kapiolani naternity ward. I lived up, I guess  
29early on, in Nuuanu, and then we lived on Kekela Drive. Just above—don't know if you know  
30Manoa—a rocky hill and all that. It was on that street there. And that's where I grew up, and we  
31were raised there until Pearl Harbor, until the attack at Pearl Harbor, and then we moved. And  
32then . . . I'm going to jump [to]... this house here. We came back during the war on another  
33convoy, we left on a convoy, came back on a convoy, and we moved into this house when I  
34was in the sixth grade. The house I'm living in now. And so that house has lots of memories,  
35and then we moved to the teacher's cottage across from Lihue School. But we'll go back to,  
36um, well, I was thinking about this, all the questions, and do you want me to keep going?

37INTERVIEWER: Just keep going, it's great.

38DAVID Well you know, the main thing for me is that its *people*. The people that came through  
39and been in my life. I mean, I don't know what . . . if I have contributed anything, I've forgotten  
40it and if I have done something, I think people have forgotten it, because it, life goes by very  
41quickly. And people at one time were so important on this island are now forgotten, and those  
42are the people who were the passing parade. And I think it's the human beings who  
43contributed being in my life, and they were very kind to me, people were kind to me. And I  
44appreciate it.

45 But when I grew up, it was a simpler time, and you know, I can [remember]...during the  
46summers when I was a little boy, we would come to Kauai. And I was thinking about it . . . we'd  
47get on the steamer, the Waialeale. And I can still. . . I have a great sense of smell . . . I can  
48smell it and can hear the water, and I can . . . as the bow of the ship is going through the  
49waves . . . And coming up early . . . we left about, I guess about late evening on Oahu, and  
50then we would arrive early morning on Kauai. And the sun is coming up, and you'd see  
51Nawiliwili, and you could smell the island. You could smell the island. And then just coming in  
52the boat would hit the wharf, and you'd get up there, and you could smell the leis, and the  
53people, and the excitement, everybody would be down there. And it would be, it was an *event*.  
54And then walking down the gangplank and just trudging down, and then people that I had  
55never known before, seen before, and then they whisk you off and . . . coming to the islands,  
56when I went to all of Maui, and I went to the Big Island, it was an adventure. It was an  
57adventure. And then I met all these people. I was a little boy, but all of these people were

58bigger than life, were bigger than life to me.

595:32.5

60Historians when you look back at the prism as it is today and what it was like then, but so you'd  
61have to be there, what it was like there, and what the communication was like, and it was not  
62the immediate communication we have today. It was that you were just embraced in this very  
63kind of cocoon. It was like a cocoon. But these were, you know, I was thinking of my relatives. I  
64don't know how they became, they were larger than life, and they were intelligent. And more of  
65my relatives . . . who I never met, but my mother is named after . . . Anna Cooke. And here she  
66was—Anna Rice Cooke—here she was on this island as a farm girl, basically, and she married  
67a man named Cooke.

68INTERVIEWER: This was on Oahu?

69DAVID On Oahu, and she founded the Academy of Arts. She got interested in impressionist  
70paintings, she traveled around, and she became an intellectual. She sponsored people,  
71painters like Bartlett, who was an early painter. And I just wondered how that happened. But I  
72think they, more than we know, they traveled. These people who could afford to travel and they  
73did travel, and then that's what they picked up.

74 So anyway, back to this island, it was . . . I was thinking about that today. How did this  
75woman . . . she had a very tiny little voice [changes his voice], and I thought, you know that's  
76stereotypical, you think they're not that bright [laughs]. It's true! You know, the little voice like  
77this, you think *little girl*. But she was terribly wise and very magnanimous with her fortune, and  
78created something. You know, what she created, lasts today. That's still there.

79INTERVIEWER: When did that become, you never met her it sounds like.

80DAVID No, no . . .

81INTERVIEWER: But some how she was an influence in your life because you took on a  
82creative . . .

83DAVID Well, no, I have no idea if there was any influence at all. But I look at it now, back and  
84see that it was there. But here, when I came here, and I was, we were not a wealthy family, I  
85was not . . . We were like the—my mother . . . that's why I've changed my name is that my  
86mother and father divorced in the late '30s, and women didn't divorce then. No matter what  
87had happened, the woman was the pariah, no matter what the situation was. So, she had  
88these two little kids, and the relatives . . . I never belong to this group or that group, I was  
89never...I was always an observer, which maybe it's to my benefit, but I was always an  
90observer. I was always, you know, treated well. But I was never truly part of it. I was never  
91truly part of it.

92INTERVIEWER: You had a sibling, though, you weren't alone . . .

93DAVID I had a sister, Marion, and she was older and she would come up to Kauai sometimes,  
94by herself . . .

95INTERVIEWER: Her name was . . .

96Marion Penhallow. And Marion was 4 years older, is 4 years older, and she would come up  
97and . . . we were, um, not . . . we were alone in so many ways. And that's how I, how I felt . . .  
98looking back . . . and I don't know if I felt it that way. But I met these characters that were very  
99strong. But what they did give me, they were all readers. They were all readers, they were all  
100interested in lots of things. They were interested in this island. These were people that looked  
101at the island and wanted to make it better. Prettier. If it could be. I mean they would . . . I had  
102an Aunt Flora, and her group went along that group to Koloa and planted all these shell  
103gingers.

104INTERVIEWER: And your Aunt Flora, was she . . .

105DAVID Aunt Flora Rice. And her husband was uncle Phillip Rice who was a chief justice at one  
106time. She'd always flipped my hands up to see if I'd cleaned my finger nails. I mean that, it was  
107a small thing but they were determined that you sat up. And she'd stop the car and say,  
108"David:, there's a piece of rubbish on the road, you go out and get it. And I thought, what is  
109going on, please. So, but those were the kinds of people that surrounded me, and then, uh,  
11010:21.0

111there was this aunt Dora Isenberg, Rice Isenberg and she . . . we would go up and visit her.  
112And her house is gone, the property—she had a big valley there and they bulldozed it in. She  
113was interested in plants, she'd gone to Japan, brought things, and she would sit there behind  
114her desk like this and we'd visit her... and she said, "Now what do you do, young man? And

115what is all this?" And she would send me subscriptions to magazines like the Smithsonian, all  
116these things that I had... I was interested in Lone Ranger, but I was a kid. But it was *there*.  
117They were interested in classics. One of the things was that they were readers. They were  
118readers in the world where there was no television, radio was barely there. And um, I think that  
119kind of rubbed off. . . . I'm talking about just small child. And then, I would go to Maui, and we  
120would stay with the Riccards [spelling]. He ran the dairy at Lahaina. They were... she was  
121Hawaiian, he was haole. And they taught us about the legends. They took us to the Haleakala.  
122Then I'd go to the Big Island for Christmas because I had no dad. So, we were invited for  
123Christmas. I mean, I had a dad, but he wasn't with us. But then so we would stay with Uncle  
124Leo Sexton, and he was the doctor there, and his wife, and they would take us up to the  
125volcano. And they were always immersing us into the beauty of the island, how important the  
126island . . . and as a kid, you know, you took it in but you didn't take it in. But it was there. It was  
127an influence for me. And then their son was Lloyd Sexton, who was a very famous artist. And  
128so he was my cousin and he became one of my best friends until he died. So, I want to tell you  
129a story about Lloyd. Lloyd was a boy that was grown up in Hilo, and his father was a doctor,  
130and he got a scholarship to Slade Art School in London. He first went to Boston, London, and  
131then the second world war was coming on, so Aunt Emily, his mother, sent his Aunt Daisy, who  
132was his [?] over to pick him up and bring him home before the war broke out. And he came  
133home, and the first job he could get was a bookkeeper on Onomea Plantation, which was  
134certainly his . . . and then he fell in love with Eleanor Wishard and her father was this big,  
135tough plantation manager. And they married. Lloyd was desperately unhappy with his job, but  
136what he wanted to do was paint. So he talked to his wife, and they went to Mr. Wishard, and he  
137said, "You know, Mr. Wishard, I love [my] wife, I'm going to take care of her, but what I want to  
138do is paint. We're going to go up to the volcano, I'm going to make a living, and I always will  
139promise you, I will take care of your daughter." And they had a child. And to this man's credit,  
140Mr. Wishard's credit, you know what he said to him? Do it, Lloyd, do it. And here was this very  
141not-artistic, this man [?] ... I told this story to my students because I, you know, this Joseph  
142Campbell thing, "Always follow your bliss." And the decisions that sometimes I have made in  
143my life were not about bliss. Were being expedient, so I could make a living, so I could eat  
144[laughs]. Not necessarily bliss.

145 But my childhood was really . . . my mother was a teacher, she taught all her life, she taught  
146at Punahou school. And because she taught at Punahou, her children could go tuition free.  
147So we went to Punahou and kindergarten. I think I flunked first grade twice because I was a  
148sickly kid. . . . and then as the third grade came along, my life changed dramatically.  
149 Sunday, woke up, the house was shaking, and my sister and I were at the dining room table,  
150and [?] ... and so I went to go, went next door to play war—serious—with my friend Earl  
151Crozier. Marion went out. And I could hear my mom scream, David:! Marion! Come home!  
152We came home, she said the Japanese are bombing Pearl Harbor. That moment, and its for all  
153of us, I do believe, you're--all of our lives turned upside down in one minute. One minute.  
154There could be something come here, whatever it is, this earth could dissolve in one minute.  
155So I knew that as a little boy, a little boy that it wasn't secure, life was insecure, and that scared  
156me, scared me that—and so didn't have a Christmas that year. And then my mother being a  
157single woman, hearing that the Japanese were coming, were going to invade . . . and so this  
158grand ship, the Acquitania [spelling] came in-- Lusitania was its sister ship, four stacks—came  
159in from Australia and my dad, who had remarried, got us aboard this ship and  
16015:56.6

161 we zigzagged ten days to San Francisco. We went to San Francisco . . . you'd hear the sirens  
162go off, and we had to go up on deck 'cause they said there was a submarine there, so we'd be  
163on deck all day, all night. So arrived in San Francisco and, I don't my mother has ever forgiven  
164me but it wasn't my fault. We had a nice room, there were two beds, and David: got the cot,  
165got the Army cot. Well, on the Army cots were nits. And I got nits. So, anyway we were, we  
166were the—I remember (this is an interesting story) when we arrived in San Francisco, you got  
167off and it was cold. . . . there was long tables here, and they gave us mittens, we were  
168refugees, and they gave us the mittens and the whole thing. And the one who greeted us was  
169Juliet Wichman, she was up there. She was living there. But we stayed with this cousin Oliver  
170Orrick [spelling], who was a widower, lived on Bell Street. And she had a wonderful cook  
171named Ellen, which I was . . . I was a fat boy, I turned into a very fat boy, and I loved food, fat,

172fat, fat. I was obese. Because . .

173INTERVIEWER: Well-fed!

174DAVID ... because I learned to love Best Foods mayonnaise and could make Best Foods  
175mayonnaise [sandwiches]. I could take two pieces of Love's white bread, put it together [claps  
176hands and slurps]. Down. So, anyway. I was sitting at the dinner table and cousin Oliver said,  
177"David:, young men do not scratch their heads at the table!" I was going wild. So, my mother  
178took me to get a haircut, and he says, "Madam, your son has nits. That's lice." And so, I was  
179told, "Please, David:, don't tell cousin Oliver, we'll be kicked out, and we'll be out on the  
180streets, we'll be living on the streets." So, for once I kept my mouth shut there. Then we took  
181off by train to live with these two maiden aunts in Baltimore. My grandfather Scott's first  
182cousins, Nellie and Elsie Orcutt . . . in Baltimore. But we got on the train, my mother says,  
183"Please, keep your mouth . . ." Well, as soon as I got aboard, I told everybody, "Got nits! Got  
184nits!" Nobody spoke to us! True story! And so then we got to—we slept in the attic, we were  
185refugees—we slept in the attic, did the whole thing. But you know, the thing is, my life was so  
186disrupted but you became observant, and you became, I guess, more aware of other people,  
187other people, everybody had a story. Well, we didn't last long there, and we moved back to  
188San Francisco that June.

18918.45.2

190And my mother put me into a military school in the third grade, called St. Joseph's Military  
191School in Belmont, California. My sister went across the street to college in Notre Dame. And I  
192call that experience *Auschwitz*. *Auschwitz*, because it was run by the Sisters of  
193Mercy—misnamed--and they um, it was interesting. I mean I got wonderful grades, but I'm  
194dyslexic! I could have gone on the parade field and they'd go "Column right," and I'd go  
195column left all by myself. And I look like Herman Gorey, do you remember Herman Gorey?  
196The head of the L--- ? in the Nazi air force, he was a big fat, with lots of medals? Well, there  
197was this little fat boy and I don't know if I ... waddling out there. I don't know if I have a picture  
198of me. But anyway! But then my mother decided during the war to return to Hawaii, but instead  
199of returning to Oahu, we returned to Kauai, and we moved into this house here. Moved into  
200that house here, and then we moved to the teacher's cottage across from Lihue School.  
201 Now that was another interesting experience for me because there Owen Ota—you know Tip  
202Top—was in my class. Harriet Yamasaki, Harriet who became a star in London. You know, one  
203of the things, and I'm sure it goes on today but we were, everybody, Japanese, Filipino,  
204Constancio Dekay [spelling], uh George Okuna, all these, my classmates, and unfortunately,  
205my mother taught me, she taught sixth grade, so she was my teacher . . .

206INTERVIEWER: And this was where?

207DAVID Here, Lihue Grammar School. But they were the brightest because I think that at that  
208time education with all ethnic groups—I was the minority, I was a haole, and I was another  
209minority, I was fat—is everybody was eager to be educated. Eager, and they wanted to  
210learn . . . they were good students, they were smarter than I was. I mean, they were just  
211wonderful students and they all did so well in their lives. That class was so memorable, and  
212this is the thing I want to inject, since I was born, the day I was born, President Roosevelt was  
213president, he was God to me. I would hear his voice, and I'm talking about leadership, these  
214men, that man, they were statesmen. Even locally, there were more statesmen. They were  
215men and women that were truly—and they had their . . . they didn't know it—you truly felt that  
216they were leaders. And ... they were bright, they had our . . . and when that sixth grade,  
217President Roosevelt died, I thought God had died. It was another rug . . . and so but again,  
218what I wanted to say that very importantly about education, what it was like Kauai. It wasn't the  
219sticks because what people in those days, and even when I taught at Kauai High, they went  
220on, they were educated well. And I think that's what changed Hawaii. It was because people  
221did become educated. The war, no question, the war changed Hawaii. When the men came  
222back from the second World War, they'd gone beyond the island and . . . but I think that was  
223one of the things that I observed is that . . . I just can't emphasize more about education. I did  
224many jobs, but the job—Andy, I think will attest to this—teaching was wonderful. Teach was  
225wonderful for me. And the students were wonderful. I learned probably more from the students  
226than they learned from me, but it was there that you, if there's any contribution, who knows, I  
227don't know, that one makes is to be able to be an influence, hopefully, a positive influence  
228(don't know if I was a positive influence all the time).

22923:12.4

230INTERVIEWER: When did you teach? I know that after high school . . .

231DAVID Well, after high school, I went to Stanford, and I wanted to be an actor, director. I  
232wanted all of this and I went to Stanford, and I was a history major and a speech and drama  
233major. And I loved history. You know why I like history? It's about people. It's about people. It's  
234about people, that's what makes this world go round, and the different kinds of people. And  
235that's what I like about it. And I went, then after it, I went into the Korean War, and after the  
236Korean War I was in *South Pacific*. In *South Pacific*, I was John Kerr's stand-in, and then  
237again, people were so kind to me. I went to Hollywood, I got a job with 20<sup>th</sup> Century Fox. Mitzi  
238Gaynor, Rossano Brazzi, Juanita Hall, they all took me into their wing, entertained me, got me  
239in jobs, you know, so I had interviews, and Josh Logan, and then, I loved it, it was all I had ever  
240imagined . . . and then . . .

241INTERVIEWER: Then you came back to Kauai?

242DAVID No, I did not. Then I got a phone call. I got a phone call from a classmate of mine, his  
243name was Warner Leroy. Warner Leroy's father was Mervyn Leroy, who produced *Wizard of*  
244*Oz*. He did Mrs. Minaver, he directed. And then his mother was Doris Warner Veeter [spelling],  
245Harry Warner of Warner Brothers' daughter. Warner had lots of money. So Warner, when he  
246was in New York, he was out, and he said, "Call me." And he said, "David:, come to New York.  
247I bought a theater, the York [?] Playhouse. You can come, you can be the janitor, you can be  
248the night watchman, sleep in the dressing room, you can be actor, you can be stage manager,  
249and come on out!" And, I did. I hawked what I had, I took an unchartered airlines that had to  
250turn around because the engine caught fire—I'll never forget that. And then I arrived in New  
251York . . .

252INTERVIEWER: How old were you, David:?

253DAVID Twenty . . . five, twenty-four, twenty-five. I mean, I can clean urinals really well. Believe  
254me, that's what I learned in New York. So, I got there and, of course, I was young! And who  
255was in there starring was my classmate Ed Kenny. Ed Kenny was starring in *Flower Drum*  
256*Song*, directed by Gene Kelly. And also my good friend, Juanita Hall. And so I would go there  
257and . . . um, I, after the show closed at night, I'd vacuum the theater, wash the walls, clean the  
258bathrooms, and then go sleep down stairs in the dressing room. It was spooky, I'll tell ya'.  
259'Cause of all the . . . there's a little, tiny grilled window up there and you can see feet going by.  
260And they said they had a robbery there, before I got there, and I'd never heard of it, but a  
261theater creaks at night. Creaks, like the floors, like someone's moving on the floors [laughs].  
262 So, anyway, I did that and I loved every minute of it. And one of the things is that, you know,  
263Juanita Hall, who was African-American, she—when I—the show closed, I was in the show,  
264and Warner had closed it. I was doing temp jobs. And she would call me. I lived in this 49 West  
265Twenty [?] Fourth Street, there was only a pay phone at the bottom, and the stairs that would  
266go up all the way at the top, and they'd say, "Penhallow! There's a phone call!" and you run  
267down the stairs to answer the phone. And so she would call me up, said "Davey, you come on  
268over, I'm having people and we have grits and the whole thing." I'd be the only haole there.  
269The only haole there, and they were wonderful to me. One of them took me down to—what in  
270the hell?—Kleins, where you could get a cheap suit for 50 bucks, and I had no money, so he,  
271this Burney, Benny . . . Benny took me down, helped me buy suits and all this, and you know?  
272It was wonderful, it was *wonderful*. That was a wonderful, exciting time for me.

273 Then I did *The Boyfriend* down at the Cherry Lane [?], and then they closed. It was  
274Christmas. I got a temp job at Bloomingdales, you know, they hired temps. And so then, I got a  
275call or letter from my mother and step father saying, why don't you come home for Christmas?  
276So, it's warm . . . right? It's warm, no job, but I had the temp job. And so I came home. Well, in  
277the mean time, long before . . . I knew Grace Guslander. And Grace Guslander, in the mean  
278time while I was doing all this, she would send me a letter with 20 bucks in it. 20 bucks, in it.  
279INTERVIEWER: How . . . had you met her?

280DAVID Ah, how did I meet her? She came in '53. I was . . . a callow, young kid that used to go  
281down to Coco Palms, everyone would play music, I used to play ukulele, we'd play in the bar  
282until they kicked us out. And somehow, we talked and she liked me, and I liked her. I thought  
283she was an extraordinary woman, I thought she was bright . . . and she liked me, she must  
284have liked me. Anyway, and oh! By the way, when I was working for the film, I was a waiter at  
285night. Worst waiter in the world! Worst! Because I like to talk and so I'd say "Hi!" and I'd talk.

286And then I'd get in the kitchen, "What was the order?" [laughs loudly] Worst waiter, worst  
287waiter. I just liked to talk. And you know, one of the stories—jumping around—Rogers-  
288Hammerstein came here, and they gave a party. And I was one of the waiters. At the end of  
289that party, they gave us each 50 dollars. That was a huge tip, huge ... the most money I'd ever,  
290I mean ... and as a waiter you made a lot of tips. Anyway! That's how Grace and I ... she  
291hired me ... and she would correspond with me, she'd always send 20 bucks, 20 dollars, wow,  
292that's ... you can eat for a couple of days. So, anyway, came home ...  
29329:20.7

294INTERVIEWER: This is about the late 1950's now?

295DAVID This is 1957, '58. And in the meantime, I met two people that became great friends. And  
296I have pictures up there. They were just visiting. I knew a man that was, he was a buyer  
297Vrohman's [spelling] bookstore in Pasadena. Anyway, the big hit at that time was *The Nun's*  
298*Story*. So, Kathryn Hulme and Lulu [Mary-Lou] Habets were staying at Coco Palms. I was  
299introduced to Kathryn Hulme, and then I took Kathryn Hulme and Lulu Habets to my mom,  
300and introduced her. And went up there, and it was on New Year's Day, and they said, "Oh, we  
301just love Kauai!" And she says, "Well, there's a house down here, Pat Cannon's house, down  
302here for sale for \$30,000, on the pali. And they bought it. And then they went back and then  
303they eventually moved here. Now, the night before I was to go back to—do you want to hear all  
304of this?

305INTERVIEWER: Why not?

306INTERVIEWER: It's your time ... but try to tell us dates, occasionally.

307DAVID Well, know I'm now in '59, ok? And Grace in '59, the day or two before I was to go back  
308to New York, she sat me down and gave me a mai tai and she said, "David:, why don't you  
309become a hotel manager? I'll train you. We're going to open up this fabulous hotel at Hanalei  
310Plantation. This fabulous hotel ... and why don't you do it? In retrospect, I was cast into  
311another play! Another role. I mean ... I learned it well, I did it well, and June 5, 1961, I was the  
312GM and opened up Hanalei Plantation Hotel. And the wonderful thing about that hotel, I had all  
313local, Frances Akana as my assistant, Bernadette Alapai, 'cause I, we hired everybody from  
314Kilauea to ... and one of the great people, I would go to Ching Ma Leong's store, which was  
315there, it's on the corner where The Dolphin is, and I would ... we'd have interviews of people  
316out of the taro fields, and hire them to be the waiters, waitresses, bartenders, and all that, and  
317it was ... this was this magnificent hotel designed by Lyle Wheeler who was the art director for  
318Gone with the Wind, South Pacific, and ... so the lobby looked like the King and I, which he  
319did. And then the dining room, Gone with the Wind. And then the House of Happy Talk, the bar.  
320And then this cable car which never worked well, with 50 cottages going down, 50 dollars a  
321day for two people with three meals a day. And that was big in those days.

322 So, anyway, I had Lyle Guslander ... Grace was still Buscher, she had not married Lyle  
323Guslander, not 'til '68, but he was my boss. And he was out here, we had a French, he brought  
324in a French chef, he brought in Bill Gartner from Honolulu, who knew how to do service, Alex  
325D----- from Kilauea did the bar, and Mrs. Tamura from Kilauea was the housekeeper. So one  
326night, when they first opened, Gus wanted to put all these Hawaiian "tits" into French  
327costumes ...

328INTERVIEWER: Can-can outfits?

329DAVID No, not can-can ... French maids, French maids. One night. [laughs] One night, ah. So  
330they wanted muumuus. One night. I had returnees come in because of the employees. One of  
331our most, wonderful, natural assets, has been its local people, which we have screwed up  
332sometimes, many times. I mean I think you should hire from within, because they're bright,  
333they're intelligent, they have all the capabilities. And so one night Gus called me, says "David: I  
334gotta tell you something." He said, "Rosie Harada came over says" --Oh! First of all, Gus didn't  
335want any menus, he wanted it all personal. They'd go, "Eh, you like one filet mignon? You like  
336dis? You like dat?" But it was charming! And people loved it. So, he said, "David: I gotta tell you  
337what Rosie did. She said, 'Eh! You like one afaah dinner drink?'" "And he said, Oh, I'd like a  
338grasshopper." And she go, "Eh! No fool around!" [laughs] ... I mean this was the reason, and  
339you know ... one of the things, maybe because I ... maybe, it's the teacher, is that I promoted  
340within, to people into positions behind the desk, all this, people had never any experience at  
341all, but what they had was good common sense. Good native intelligence, picked it up, better  
342than I am. They're better than I am. And that's where, that's what was the joy of it.

34334:29.5

344 Well, I got it running so well, I got bored. And I said I'm going to leave, I didn't like it. Hotel  
345business is just not for me, not for me. Not for me . . . maybe I wanted to go back to New York,  
346whatever it was. (I didn't) I was offered by the old Waiohai to come in as a manager, assistant  
347manager, at the Waiohai here. Still didn't like it. So one day, and here is a great woman, to me  
348one of the great women of Kauai, Gladys Brandt. Gladys Brandt was the head of the district in  
349education here. And Gladys was a good friend of mine since childhood, good friend of my  
350mother's. You know, one of the things I want to say about all those people—Grace, Gladys,  
351mother—all these women and men. . . they worked hard, but they knew how to have fun. They  
352knew how to have fun . . . they went out and they had fun, and yet were responsible and did  
353terrific jobs. So, I made an appointment with Gladys, and I said, "You know, hotel business is  
354just not for me, just not for me." And I said, "I'd like to try teaching." So, she said, "Well, you  
355know, Mrs. Klauer [spelling] at Kauai High school is leaving mid-semester teach English. I'll put  
356you in there." Never taught before, never done it and . . . I did it! And I did pretty well. And then  
357Jose Bulatao left to teach speech at over at Waimea, so the next year I taught speech. And I  
358had wonderful students. David: Kuraoka. . . David: Okura, you knew that he was-- there was  
359something about David:, and nobody could-- everybody had trouble with David: in class,  
360because he was such a maverick. I loved -- David: was really good. And there was Ann  
361Kawamoto, I had Ruth Sasaki, I had these wonderful students. And during this time I had been  
362in the film *Beachhead*, with Tony Curtis, and I had a speaking part, and I got to know the  
363producer well, Howard Koch [spelling]. Well, Sinatra's here making *None But The Brave*, so I  
364called Howard Koch, and said, "Howard, can I bring my students on the set?" It was at Pilaa.  
365So, he says sure! So I went and we got a truck, I took Kate, and Lou, all these people as my  
366chaperones, I got a plantation truck, piled in the kids, and we went down to Pilaa. And I didn't  
367know what Sinatra would be like, did not know . . . because he was directing it, also starring in  
368it. We got down there and we got all these little kids, and he says, "Cut!" He says, "C'mon,  
369kids." He took these kids out on the pier, he told them what, he had them look through the  
370camera, the whole thing. He was wonderful to them! He was warm and loving. And when I left,  
371he said, "David:, I want to talk to you. I want to give you out of my foundation, a scholarship  
372every year for your kids." So every year I taught in Hawaii, I had the Frank Sinatra scholarship.  
373And you know that's . . . was a wonderful . . . I mean, that's what I was saying about people,  
374people have been very generous, very wonderful. We all have different sides to us, all have  
375different sides, but what I saw of Frank Sinatra, at that side, was a very generous, warm, he  
376was wonderful to these kids, he had his arms around them, was a [?] . . .

377 Then Gladys became principal of the girls school at Kamehameha, and she said, "David:, I  
378want you to come over and teach drama at Kamehameha." So, I went and taught drama at  
379Kamehameha. I had Haunani K. Trask . . . who we're still great friends. I had Robert Cazimero,  
380I had Kimo Kahuwanu [spelling], I had Lea----- ? Anderson. I want to say this but Kamehameha  
381students were just special to me. I mean, mainly I had to stay out of their way. They were so  
382talented, that I gave them the opportunity to do whatever they needed to do. And I think tht's  
383one of the things that you can do is let people be who they are and bring out their  
384individuality and nurture that and say that you can be anything you want to be. So, that was a  
385wonderful experience.

386INTERVIEWER: And when was that . . .

387DAVID Kamehameha was 1963 – 66. . . generally, there. And then . . . you know when they  
388graduated, those kids just had my heart. I was sad when each one graduated because they  
389were so . . . there's nothing like that kind of . . . love . . . that I had.

39039:12.4

391 So then, I decided I need my masters, if I was going to succeed, I needed a masters. So, I  
392took a temporary absence from Kamehameha, and I got into UCLA in the film school. I made a  
393film from there, and you know, I just want to tell you, you know the roads that we take. So, I  
394was I film school, doing well, my film did very well, and I was in my second semester, and a  
395woman who I worked for. I worked in the manager's office at Fox . . . Lee Hannah, by name.  
396She said, "David:, there's a wonderful opportunity for you, there's a Jim Franciscus—do you  
397remember Jim Franciscus? And Jim Franciscus and Fred Bro---- ?, they're doing *Heidi* for  
398NBC, and they're looking for an assistant. So, their office was above Scandia on Sunset Blvd.  
399And they hired me. And I left school, which I probably should have stayed, but anyway . . .

400I left school. But this again was a wonderful experience. It was Maximillian Schell, Jean  
401Simmons, Blake [?] little girl Jennifer, and I did that, and have a screen credit, and then—  
402don't know, I'll tell this story. They couldn't take me on, they were going to do David:  
403Copperfield in London and England had a law you could only take so many ... haoles, or  
404different ... from America to do it. So, there was a law. But Fred, and I knew his wife Barbara,  
405but Fred was a womanizer. And he was seeing an actress called Diane Baker (you probably  
406shouldn't put this all in ... ) So, they were doing post production work in Hamburg, and he was  
407suppose to be there but his wife called me up, said "David:, I heard that Fred's home, that he  
408is, seen having lunch at the Fox commissary." Er, ah. So I went to Fred, and said Fred, "I can't  
409lie for you, I can't lie for you." He said, "You're either for me all the way or you're not." And I  
410said, well, aloha. So I left.

411 So out of a job again. Worked at Saks Fifth Avenue. Did this and then I went to USC and I  
412had my G.I. Bill, and started a masters in education. And then I got a position teaching drama  
413up at Oxnard, California. Up at Minimi [spelling] Hhigh School. Best principal I ever had. Don  
414Sidler [spelling]. I had eight drama classes in high school. Eight. Had to hire another one to  
415help me. Wonderful students. The students are wonderful, I still see some of them. There's  
416one of them at Vim & Vigor. They all pop out all over the place. And then, I taught there, and  
417then I had an offer to teach down in Foothill High School down in Tustin, which was close to  
418my sister, and I went there, and taught drama again. Had wonderful students, loved them. And  
419then, I got a letter—oh! In the meantime ... you know, I really should talke the people,  
420because Juliet Wichman, Gladys Brandt, these were extraordinary, large in all capacity  
421women, but she called me in the '70s and said, "David:, I'm taking my family on a safari to  
422Africa, would you like to come along in the ...

423INTERVIEWER: This is in the '70s?

424DAVID: This is the '70s. So I went ... off I went. Randy was on that, that's when I first me  
425Randy Wichman. That's when we first became really good friends, 'cause Randy, they all went  
426somewhere, so Randy and I stayed behind. He was this young kid and he wanted to talk, and  
427he said, "I want adventure, I want to get a sailboat and do all these things." "You got to do it,  
428Randy ... " and all this. And he's done it. And but they were all fine. And the other one that was  
429with it that I got [to know] was Chipper Wichman. Chipper was on that trip. So there were these  
430young ... and then they all went different places. So Juliet and I and David: Wichman and  
431Wendy Wichman, she took us on a tented safari, where you were out in the bushes and you  
432could hear the lions over there. Those were some days.

433 So then, I was back teaching and I got a letter from Juliet says why don't you become the  
434museum director? Kaua Museum director. No experience. And I said yes. [laughs].

435INTERVIEWER: I was wondering what led you to that position.

436D: It was Juliet, it was Juliet. And also I had, I was sick at this time. And I wasn't even sure how  
437long I was gonna live. Seriously, I mean that's a true story. And so I came back. If I'm gonna  
438die anywhere, I'd rather die on Kauai, to be honest. And so I came home and became the  
439director of the museum.

440INTERVIEWER: That was in 1982, I think?

441DAVID: Ah, no, where am I? No, wait, where am I? '82 probably, was '82 ... '80! 1980. So  
442then I was there ... that's the other thing. I hired within, and one of them was Ginger  
443Alexander. Ginger Alexander, she was cleaning, she was raking leaves at the museum, out  
444there. She was going to school, and so I had her come on as my assistant, and she eventually  
445became director. Margaret Lovett was her pal, and she became a great archivist. And I mean,  
446there are these ... all you have to do is nurture, they're all around us. So, that need to be  
447nurtured there. And so Irmalee Pomroy was down having a flower shop, so she came up and  
448did the shop. And she was so bright and smart, that's when we started May Day Lei Day, all of  
449those things. And it was incredible. I mean, there, truly, I had nothing to do with it, they were so  
450smart, they were so bright, they were so brilliant. I just stayed out—again, its like I should just  
451stay out of their way, they're so good. Well, then, Hilda Cannon. Does everybody remember  
452Hilda Cannon? Beautiful Hilda Cannon. And she says, "David:" (and I think it's really through  
453Phyllis [Kunimura], they said, "The mayor wants you to come over and be director of economic  
454development. And I said, no, no, no. I'm fine please, I'm just fine, please, no, no, no. And then  
455HE [Tony Kunimura], and I felt like the virgin, you know, [laughs] no, no ... oh, heck! Yes!

456INTERVIEWER: And when was that? That was quite a switch.



457DAVID: Huge! But what I did was that I said it's only temporary, I will only do it for two years. I  
458took a temporary leave from the museum. So I could always go back, so I knew it was not a  
459lasting thing. And so I had an out, I had an out.

46046:04.6

461INTERVIEWER: How did they talk you into it. I mean, what did they want or think that needed  
462to be done?

463DAVID: You know it's that whole thing is that "the island needs you" (...that's full of it). You  
464know, "We need you, we NEED you, the MAYOR needs you. I NEED You!" and you know,  
465when you're needed—you know, I was too young, I was too . . . now I go [gestures & laughs].  
466But I never regret doing the experience, never regret. Anything I've ever done, I have never  
467regretted it, because it's always been a learning experience for me. So, I guess that was it,  
468because when I came back I always said I would like to payback this island, so I'd like to do  
469something for this island. And I was on the Salvation Army board. I was doing all these things. I  
470was also the commissioner on the State Foundation on Culture and the Arts, and doing all of  
471that at the same time.

472 So, I did it. I loved being the Director of Economic Development because it's very creative.  
473And I could be my own boss. Then the Mayor calls up and says, "I need you down here, you  
474have to help me, Joshua is leaving me (Joshua Heu).

475INTERVIEWER: Mayor Tony Kunimura.

476DAVID: Yeah. I'm going to do a little parentheses. I think he was the best mayor we ever had.  
477And I've talked to the people that are still working there, and they say yes. You know why?  
478None of the people that run are really trained to be leaders. They're not like the Kennedy  
479family where they would sit around the dining room table to discuss issues, and they were  
480training to be statesmen. I mean, these people, the way did their . . . Tony was picked out of  
481the cane fields, basically. But he was smart, he had good, and the thing that appealed, this is  
482what probably turned me, I was out invited to a dinner party. And this is the truth . . . he said,  
483"Do you know, David:, one year when I was a young man, I was in the cane field and I had a  
484conversion. I had a religious experience when I was in the cane field. I had a spiritual  
485experience." And he explained it to me. And he said, "One thing, you know . . . do you know  
486what the Holy Ghost is?" And I said what is the Holy Ghost? He says, "You're up in a tree, and  
487the branch breaks, and you go down, and another branch holds you, and that's the Holy  
488Ghost." And that appealed to me. I mean, it just appealed to me. I mean, because we're all a  
489sum of many parts. I think that if I took all your thoughts, and our thoughts, and we broadcast  
490them out into the world, they would think we're awful people because we all have these . . .  
491and so Tony was, that side of him appealed to me. Working next to him was just tough, I mean,  
492just . . . I mean you'd get up at 5, and he'd want you to stay, I'd wanted ... so I could go home.  
493But he wanted company and so then we'd have to stay, then we'd have to go to the, um, Kauai  
494Resort, late dinner with Chris Chang, and then come back. But I don't know, I think his mouth  
495did him in, but he was, he got things done. He knew how to get things done. He could go to the  
496council, they'd all sit up, and they were going down like this, they'd all sit up when walked in.  
497And he'd get things done. After the first hurricane, he got the pavilions back up. And one of his  
498great things, he was in the Ways and Means Commission at the legislature. People owed him  
499things, so everything we need has to come from Oahu, so he knew how to, whose arms to  
500twist to get things to come to Kauai. And I thought that, I really do, he was, there's the—have  
501you read the Ben Cayetano book? They talk about him in there, and I think that, uh—that's  
502what Cayetano said, Cayetano said he was bright but he was dramatic and all this, but  
503beneath that he had good common sense. He had good common sense. And you know, to get  
504through life, you gotta have it, you may go to college, but if you haven't got good common  
505sense, forget it. Truly. So that's what I did admire him for that. And when my time was up and  
506Maryanne Kusaka took my place. And that's what happened. And I went bak to the museum,  
507and then there was a opening at the college for – Bud Carter passed away – and I took his  
508position. And then I ended up teaching speech until I retired.

509INTERVIEWER: And that was in 1998 that you retired.

510DAVID: Yes and that's when I started writing. That's when I started writing. Anyway, so, oh, I  
511had written plays before that. So that's just a capsule, but through it all, it's the people. You  
512know, it's the people that influenced me, and the bottom line is kindness. Kindness, simple and  
513pure kindness. I mean we all have axes to grind and all that, but it doesn't cost us anything to

514be kind to one another, to be helpful. It's a short life, short world, and I have so many people  
515that I am so . . . ANDY, is one of them. And I'm going to tell you about Andy [Bushnell].  
516 OK, I'm going to tell you about Andy, because when I started to write, Andy was always a  
517good--he was across the hall, I could always go to Andy. Andy had--speaking of good  
518common sense--andy has good common sense. And he's a good friend, he's always been a  
519good friend. But the one thing. I wrote my first draft of my book. *After the Ball*. And I don't know  
520if you read it, he said, "It's ordinary, you gotta spice it up." Well, that opened the door, and I  
521opened it up and I turned this character Percy into a character. And that was because of Andy.  
522INTERVIEWER: He was a little bit of you, Percy.  
523DAVID: Oh, he was everything.  
524INTERVIEWER: A lot of him, actually, he is.  
525DAVID: The initial draft was essentially an autobiography, rather than a novel. And I told him, if  
526you're writing a novel, you can make things up! And that's it and I did!  
52752:04.8  
528INTERVIEWER: Yes, you did, yes!  
529DAVID: And I had a wonderful time! That door opened and -- zoom!-- [laughter] and I haven't  
530stopped since. Except now, [to Andy] I owe you that. And that was a very kind thing for you to  
531do.  
532ANDY: My pleasure.  
533DAVID Very kind. But you know there are people, I'm sure there are good people in all of our  
534lives that have come along. And the people, you know, I think about the people, like John  
535Allerton (John Allerton has left) because he could have done anything with his money, but he's  
536left a living legacy on this island, a beautiful legacy that will last. And I think that Juliet  
537Wichman, because she told me, they had this meeting, they said, oh, we got to build another  
538building, and . . . John Allerton was president, and she was just carping, going on and on and  
539on and on. And he finally said, "Oh, stop it, Juliet. YOU do it!" And she did it. And she did it!  
540Those are those people that . . .  
541INTERVIEWER: You're talking about that addition to the museum?  
542DAVID: Addition to the museum, yeah. Addition to the museum, right. And so there were these  
543people larger than life that were willing to look at the island as a whole. I think that, and I may  
544be off base, we have people that build these monstrosity homes, big homes, and they—I'm not  
545sure what they give to the island, I'm not sure, seriously. I think they're probably very nice  
546people . . .  
547INTERVIEWER (Carol): Well, that was a theme I had written this that this, um, attitude of  
548responsibility or kuleana or whether it's a sense of place. Is that something that we're not, we  
549used to have and now we're missing, or is it just . . .  
550DAVID: As I told you, Carol, that was ingested in me. It wasn't . . . it was told, but I saw people  
551actually doing it. I saw really going out there and going beyond themselves, and . . . even that,  
552um, and I don't, 'cause I was never on the plantation, it was not a plantation family, but if you  
553looked at the structure that the plantation did take care of their employees, how well . . . but  
554they did. They had a dispensary, they had all of that for them to take care of them, and  
555eventually they [did] housing and all that. So, t here was that *noblesse oblige*, if you want to  
556say, but there's also, but you saw that even with the Hawaiian culture, because the Hawaiian  
557culture always was taking care of all this. And I have a story like from my grandmother, which  
558we never understood this story, but there is . . . my grandmother and grandfather . . . the  
559reason my mother was born on Kauai is because they lived in San Francisco and the  
560earthquake came. And so my mother was born on Kauai.  
561INTERVIEWER: Your grandparents were . . .  
562DAVID: Walter and Mary Scott... And then after they lived in Berkeley, but my grandmother  
563Mary Scott would bring her five daughters, and one was Eleanor Borden, doctor was an I.U.  
564nose-throat doctor. Lelani married Lindsay Faye. Alice Anderson married John Anderson, who  
565was a plantation manager. And then there was my mother. And there was Eunice, who was the  
566baby.  
567Well, this summer they came back and they came on the steam and they went to Haena,  
568because where --my great grandfather, his home was on the point. Any my Aunt Daisy, Anna  
569Wilcox, we called her Aunt Daisy, her husband was Ralph Wilcox. He was swimming and he  
570got caught iin the current, my grandmother went out and brought him back in. He died. This . . .

571my grandmother's sister Aunt Daisy was so distraught their parents asked my grandmother to  
572leave one of the girls behind for the summer. But didn't pick her up the next summer. Well, they  
573went to Eleanor, mother . . . no, uh uhm. And so, my grandmother left her baby, a baby of six  
574months to Aunt Daisy, and to help her out. And every summer she came back, but aunt Daisy  
575wouldn't give her back. And so, right! That was kind of a thing. My aunt Eunice, by name, she  
576always wondered why her mother gave her away. She never knew that. But that was an  
577interesting story. But there was that thing. It was not unusual for children to "hanai'd" to  
578different families. That was a custom. To take care. There was a take care. Now has it  
579changed? Yes, it's changed. Because we have a different kind of a population, we have a  
580different population. I don't know, I also think, you know, Willie Ellis, was the chairman of  
581Roosevelt when I was here, and I went to school with his son, Patrick Ellis, and they were . . .  
582you always felt that they were looking out for you. . . . you could go to them, like I could go to  
583Gladys. I could go to Gladys and I said, "I have a problem." I mean, I wasn't blood, and she  
584would help me out the best she could. You always knew who you could go to people. I think  
585you could still go to people, but it was different. There was that whole thing at that time . . . that  
586I thought. And that's what I always, you know, one of the things I still would like to give back,  
587and I can, I will and do and try.

5885:36.7

589INTERVIEWER: You were recognized in 2009, you were recognized as a Living Treasure by  
590the museum.

591Ok. How do you feel about that?

592DAVID: [laughs] It certainly was an honor. A living treasure, don't what it all means. A living  
593treasure, I don't know what it means. I truly don't know what it means. I think it's a word, it's a  
594name, and I don't feel like a living treasure. I feel like David: Scott. Full of foibles, full of  
595problems, but the one thing that I can say, that I will do, or a hope I can do it, is I'm going to  
596take care of my mom. I'm going to take care of my mom. My sister and I . . . we're going to  
597keep her home and that's because she did a lot for us. She did a lot for us and she was single  
598and the whole thing, and I would like to do that for her. I cook for her, and I'm sure that she  
599wishes [laughs] I were anywhere else. But so that's it. You know, um . . . but if I were saying  
600that, you know, you can have any questions, it's that is one—I always say to anyone who  
601comes to this island, and anyone who lives on this island, there's a *mana*, there's a power on  
602this island, if you really listen, if you really listen, that here on this island more than any other  
603island, you face yourself. You face yourself. There is this *mana* that you truly . . . and people  
604don't last, or people destroy, whatever it is, and Juliet Wichman told me that when she lived in  
605Haena, when she first moved out there in the '50s, there was no electricity, no telephone. And  
606she could hear the drums, and people chanting, coming down. When electricity came in, it  
607stopped. And then when the tidal wave came in, electricity went out, [the drums] it started  
608again. And then it stopped. So, I don't, you know, we don't know what . . . you can believe it or  
609not believe it, but she believe it. And that there is this thing about this island that is powerful,  
610that I think we are losing, we seem to be driving [?] the roads, and doing this, you know, we  
611want to change it to our—so it's good for us. Not maybe good for the island, but good for us.  
612Yes, go ahead.

613INTERVIEWER (Carol): I know you're going to allow some questions, I was just thinking out  
614loud about the time that you were . . . director of economic development--it was about '79, '80,  
615'81, '82—that's when the first real, the General Plan was devised, and I was thinking that's why  
616they called you in. You must have good organizational skills, good writing skills. Did that, you  
617were one of the people in the room? You know, during the General Plan was actually drafted.  
618DAVID: I was not.

619INTERVIEWER: Not. I'll ask another person then, because I was always wondering who came  
620out with this idea about visitor destination area?

621DAVID: HVB

622INTERVIEWER: That was their plan.

623DAVID: HVB. Maile Semitikal.

624INTERVIEWER: Ah, and then they incorporated it into the plan . . .

625DAVID: Correct. Because what they did, HVB was always looking for money, right? So they got  
626some county money. Not only state, but they got county money, and when every time that we  
627would go on a promotion—county--HVB would be with us. And so there was an exchange of

628finances that went on there. That's when you went and got bags of this and that that you would  
629pass out. And we'd go to convention, Salt Lake City, San Francisco . . .

630INTERVIEWER: But for planning the island, where they were going to put the hotels . . .

631DAVID: But I was never in on that. I was never in on that. But you know, there was a closet.

632You know the Office of Economic Development was next to the council building—just quick  
633story—I was doing everything so Tony wouldn't hire me, I said, "If I come, I want to still act in  
634plays." "Oh, yeah, no worry." "I want to bring my dog, Agnes." "Oh, no worry." [laughing] "I want  
635to write." "No, worry."

636INTERVIEWER: They just wanted you in there.

637DAVID: So, I brought my dog, Agnes. And the time [breaks up laughing] I left the office, you  
638heard "OOOWWW-OOOOO." And that was the last time. So, anyway, the story that I was  
639going to tell. I opened this closet door, dusty. There were these rolls of old plans, all over in that  
640—I mean the money that musts have been wasted, because the problem was, that every new  
641administration that came in, they started at square one. They'd start all over again. And then  
642they would spend money on, let's do this, but because—again it comes down to people—  
643whoever came in, they have their bias. And they're gonna do what they want to do.

644So, for whoever you hire, their gonna say, scrap that, this is what we need. And you start at  
645square one! Everytime you hire a new mayor, you start at square one.

646INTERVIEWER: Even if the staff remained?

647DAVID: The staff remained, sure, the staff remained, but they are powerless, they are  
648powerless.

649They may say, what do you mean? Or whatever it is. No, no, no . . . again it comes down to  
650human beings. It comes down to whoever you hire, that is the persona that's going to take  
651over, good or bad, or indifferent, or even if its mild, but it's still . . .

652INTERVIEWER: I guess that's what I was wondering if, you know, you had any observations  
653about how the county worked then versus now . . .

654DAVID: I don't know how the county works now, frankly. I do know that when I was there, that  
655they had, they were promoting Poipu, Princeville, and Kalapaki. Oh, I was there when  
656Hemmeter came. Boy, as he a "Music Man." He came in, I mean, he was late for a meeting,  
657"We're still flying in my jet, and we're coming in . . ." and the whole thing. Then had had this  
658magnificent plan, glassed in swimming pool, "I want to tell you every leader in the world's  
659gonna meet here . . . you're going to be known . . ."

660INTERVIEWER: He was quite the promoter.

661DAVID: He was quite the promoter, you know. Grace always said, when he was a callow little  
662kid, he came in with his girlfriend, she put them in this suite, which looked like a bordello to me.  
663It had all this purple, and pink sashes, and the golden lion. And she said, oh, he was in there  
664for four days, just champagne and caviar. And oysters. Ha ha!

6651:04:33.2

666Interviewer (Andy): What did you think about that, the Westin?

667DAVID: Garish?

668INTERVIEWER: Was that something good for Kauai?

669DAVID: His Westin, yeah.

670INTERVIEWER: When he came in and said, Let's do this!

671DAVID: You know, for me, what is on a drawing board is not . . . I see it, but is it real? For  
672me . . . it's like a fantasy. Is it real? How does it fit? I thought the Surf was far better in its  
673conception for Kauai. I thought that it tilted it . . . I had no say . . . but it was—did you go to the  
674opening?

675Nina singing, the waltz, and then you'd go down the escalator, and they had one of the horses  
676—whoosh—and then the spotlight ---it was not Kauai, to be honest with you. It wasn't Kauai.

677Had nothing to do with Hawaii or Kauai, especially. Stick it on another island. But it had nothing  
678to do with Kauai as some of the hotels we have now, have nothing to do with Kauai.

679To be honest with you. One hotel here, you could be in Lake Como. I mean the view is  
680different, but it could be in Lake Como.

681 The other thing that I wanted to say is that Coco Palms . . . if I showed you a picture of the  
682Coco Palms room, you knew it was Coco Palms. If I showed you a room of another hotel, cut  
683out the view, you wouldn't know where it is. You wouldn't know where it is. I mean, that's where  
684was Grace's genius. Grace's genius was that she created something that was so unique and

685good dfor Kauai. And what she did she brought in the local people, the local people could dine  
686there, they felt good, and she took care of them. You know, Mr. And Mnrs. Ota, they got prime  
687seats for New Year's Eve, and all of this. Never forgot it. Had them to the cocktail party.  
688Interviewer (Andy): Were you there during the Nukolii . . .  
689DAVID: I came after.  
690INTERVIEWER: Ok.  
691DAVID: I came after, heard about it. But it was afterwards, Nukolii. That was the Hilton.  
692INTERVIEWER: Yeah, it's changed its name again.  
693DAVID: I know . . . it's Kauai Resorts, Coconut, I don't know . . . [laughs]. Go ahead.  
694Interviewer (Carol): Well, it's just that you've seen the island change, clearly, a lot of the resorts  
695that came in. Is there any general observation about how land is used, and because your  
696relatives were involved.  
697DAVID: Well, I think . . . we're like old Northern Ireland, in that we're run by people off-island.  
698We're run by people off-island, people who invest in this island. We're an investment. We're  
699not people that live here, that have started something here, like the Kimballs, like the  
700Guslanders, like—who is that, Kauai Surf—I don't know, I went to school with him. Anyway,  
701that family, ahh, Childs. Dudley Childs. But they belong, they were here, they knew the island,  
702so there was, they knew the spirit. But you have people who come from somewhere else, and  
703they bring what they think is what to do. And it's—I don't think it works. For me, it doesn't work.  
704I'm sure people will still come, but . . .  
705INTERVIEWER: That's a good observation.  
706DAVID: We're like Northern Ireland. We're run by by people off-island. Financially.  
707Interviewer (Andy): Not only Northern Ireland, all over the world.  
708DAVID: Undoubtedly [?], America, too, China.  
709Interviewer (Rhea): So in your creative work, which is what you do now, writing your plays,  
710writing you tried to revive or preserve, portray or preserve that Hawaii that you knew?  
711DAVID: What I'd like to do is to preserve that, I would like to go back . . . I've decided short  
712years I have left, Andrew.  
713Interviewer (Andy): Twenty or thirty! [laughs]  
714DAVID: I would like to document, I mean in my writing, what it was like. Because otherwise no  
715one will know. They may not care, and that's not my problem. But I'd like to document what I've  
716observed, the smells, the whole thing of arriving on Kauai, or what it was. And these people.  
717And I think . . . I'm going to say . . . I think that Kauai was a matriarchal society when I grew up,  
718very much. I mean even behind, even the manager's wife, they many times, I believe (this is  
719my belief) I believe that many managers were hired because of their wives. Because of their  
720wives. Because that was a very important part of the structure. Certainly, in the Hawaiian  
721culture, the women. Certainly, the Japanese culture, may times, women. Most times, women.  
722I don't know about the Filipino culture, but there's strong women in the Filipino culture. There  
723are! Yes, there are! I was just thinking of some [laughing]. Ah, and um, certainly, Portuguese.  
724So I think there was a very much matriarchal society, certainly . . . This Aunt Daisy, I knew, she  
725was just . . . a widow, but she was a powerhouse to many.  
726INTERVIEWER (Rhea): Did you know Mabel and Elsie Wilcox?  
727DAVID: I did! But I didn't know them well. I remember that [laughs] my first observation . . . we  
728had to have gardens when I was at Lihue School. My garden was above, you know the road  
729that goes down below? I'd look down—of course, I had the most nut grass there—and I could  
730see them driveby every time, and they were very . . . Mabel and Elsie, they were . . . the  
731Wilcoxes were very disciplined people. I thought, very discipline, generous, I think they were  
732very generous, and I think, and I'll tell you, what I think. The woman that lived here, her name  
733was Sophie Cluff. You knew Sophie Cluff. I credit Sophie Cluff for the Graove Farm museum. It  
734was her idea, I believe it, gave it to Mabel, and I may be wrong, but Sophie as you know [to  
735Andy], she was a great pal of yours . . .  
736Interviewer (Andy): She was tough.  
737DAVID: She was tough, they were all tough! And so she probably said, "C'mon, old girl, that's  
738what we're going to do, we ought to make this a museum!" But more than the house, more  
739than the house, because of that, we have a green belt in Lihue. It's like a Central Park but I  
740don't want to see paths. We have a green belt in its natural state in the middle of Lihue. If it  
741didn't happen, we'd have houses down there. I believe that. Right?

742INTERVIEWER: Absolutely.

743DAVID: So, I think just for that, it was a HUGE gift to Kauai, HUGE to Lihue, to Kauai! Huge  
744gift.

745INTERVIEWER (Carol): From Nawiliwili, all the way up that, the valley.

746DAVID: The valley, yeah. And you can go over here, and I look down there, ever so often, I  
747would through a little piece, you would look down there at the pasture.

748INTERVIEWER: I noticed it when I was in a helicopter once.

749DAVID: But you know, that's about the people. Mabel, certainly, and Sophie, John Allerton,  
750Juliet Wichman, women that had money, or could get money, but used it for the betterment—  
751then I

752 Also go to the McBrydes. The McBrydes, that's why we have that tunnel of trees, that's why  
753we have, you know, and I remember during the second world war, the Army had Kukuilono  
754and I used to go up, my cousin and I, they'd give us a pup tent. I saw the Bob Hope show and  
755Peewee Reese play baseball there, but there was a preservation at the time. They already  
756destroyed, I heard. But there was a sense of being with nature, communing with nature, how  
757important, and this is a very tiny island. And a very interesting thing about this island, we all live  
758just on the rim. We all live just on the rim, so we'd better get along. So, ah . . . on Maui, you can  
759live upcountry and never see a tourist. Never see a tourist. We are combined with the tourists  
760all the time, that's why it sometimes jars our senses when we see, when we go to Poipu. I  
761mean, I remember Poipu. This Aunt Daisy, there's a picture of the house up there, see that  
762balcony up there? That was Waiohai. There was a batten board house, and it started off as a  
763garage. And it was just, they were just simple little beach house, nothing fancy.

764Interviewer (Carol): What was Daisy's full name?

765DAVID: Anna Charlotte Rice Wilcox. Married to . . .

766Interviewer (Andy): Ralph.

767DAVID: Ralph, thank you.

768Interviewer (Carol): Well, that could be one final way you help us with—maybe not today but  
769later—is to fill in some of that, on that little sheet that you have.

770DAVID: Any other questions?

771Interviewer (Rhea): I just wanted to say that you lived a life similar to your mentors who lived  
772largely and generously, same way, sense of duty, civic duty even . . .

773DAVID: Wish I had their money.

774Interviewer (Andy): Yeah, you don't have the money to give us a valley, but you have your  
775heart to give us your creative works.

776Interviewer (Rhea): And I don't think your work is done yet . . .

777DAVID: I hope not, I hope not.

778Interviewer (Carol): You're a good storyteller.

779DAVID: I love to tell stories! I love to tell stories, you know . . .

780Interviewer (Andy): Who would have guessed?

781DAVID: And I love to tell stories because, I see it. I can close my eyes sometimes and I have a  
782movie. And a people I've never seen before. Isn't that odd?

783Interviewer (Andy): Hmmmm, probably not.

784DAVID: Even when I direct a play, I can see how it all comes out, or see it, not necessarily. But  
785I'll tell you what . . . the thing is the important thing . . . what's going to last longer than any of  
786us, maybe, something will destroy it, who knows, but that's why we should—I should, not you  
787—I should all be considerate of what's gonna happen to this island. This island is so . . . we're  
788just little actors that are about to leave, and I'm going to be forgotten as soon as I'm buried,  
789and so, but that doesn't matter. That doesn't matter. What matters now is what we do with what  
790our time is. But the other most important thing is you people. You're the most important thing,  
791people, and how generous we are with each other and how kind. I always go back to kindness,  
792because that is all we can really give. You know? And there are times where we don't want to  
793give it, I don't want to give it, I mean, you know, because and I don't. You know, I'm being  
794human . . .

795Interviewer (Andy): Everytime I've seen you, you've been kind.

796DAVID: Oh, thank you!

797Interviewer (Andy): You cover it well, even if you're not feeling it.

798DAVID: But I think that's important, and we live on this, we're so privileged to live on this

799island. We are privileged! You go around the world, there are many, many beautiful places on  
800this earth, many and we could all live in them. You could live in Greece, I know you could live  
801in Greece, you could live in Greece. We could live in Paris, we could live anywhere. But we  
802happen to live here, and when you think about it, we're just a little speck in the world. And the  
803world is just a little speck in the universe, so what does it all mean? I . . . Can I ask a question?  
804INTERVIEWER: Sure.

805DAVID: What does it all mean? [laughter] What does it all mean? You're doing this, you're  
806doing this whole thing, we're talking about people, and the bottomline, what does it mean? To  
807you?

808Interviewer (Andy): We're all branches to catch the guy who's falling from the branch above.

809DAVID: Isn't that great?

810Interviewer (Carol): Curiosity, about having the answers, but wanting to know more.

811DAVID: To know more. I don't think we'll ever have the answers.

812Interviewer (Rhea): That we have the ultimate permission to live as largely and creatively as  
813we can imagine.

814DAVID: Right, I have a quote for you. And I just finished it today, and I just have—this is by *The*  
815*Summing Up*, by Somerset Maugham. And he said, and I just thought it's kind of a nice, little  
816thing, and he said, with it I can end my book with Fry Louis DeLeon, he says,

817*The beauty of life is nothing but this: That each should act in conformity with his nature and his*  
818*business*. In other words, we should all be who we are, not what somebody else told us to be.

819Interviewer (Andy): And you should be . . . director of economic development.

820[laughter]

821DAVID: Ok! [laughs]

822Interviewer (Andy): A touch sell . . .

823Interviewer (Rhea): [to the group] Do you have any more questions?

824Interviewer (Carol): I think we can close it, I was to hoping to get some, can you close it, this  
825will help us, it will help us synch up my sound.

826Snap at 1:18.53.5

827

828